



Royal
Conservatory
of Music

UNIVERSITY OF TORONTO

Orchestral
Training
Program
1981-82

OTP-19

THE OTP CHAMBER ORCHESTRA



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THE OTP CHAMBER ORCHESTRA

BORIS BROTT
CONDUCTOR

FRIDAY, JANUARY 29 AT 8:15 P.M.

**MACMILLAN THEATRE
EDWARD JOHNSON BUILDING**

THE CONDUCTOR

Born in Montreal in 1944, BORIS BROTT began his musical studies on the violin at age three giving his first solo performance with the Montreal Symphony at age five. He began his serious study of conducting with Igor Markevitch and at only fourteen won the Pan American Conductors' Competition in Mexico. One year later he was accepted in Pierre Monteux' Master Class and subsequently travelled through Europe as Monteux' understudy.

In 1963, Mr. Brott was appointed Assistant Conductor of the Toronto Symphony and the following year became Principal Conductor of the Northern Sinfonia, Britain's only permanent chamber orchestra. He won the Gold Medal in the Dimitri Mitropoulos International Conductors' Competition in 1968 and was appointed Assistant Conductor of the New York Philharmonic under Leonard Bernstein.

Over the last fifteen years, Mr. Brott has held permanent positions with the Royal Ballet Covent Garden and the Lakehead and Regina Symphonies. He has been guest conductor with all the major orchestras in Canada and Great Britain.

Since 1969, Mr. Brott has been Music Director of the Hamilton Philharmonic. He was also chief conductor of the BBC Welsh Symphony. He is presently also principal conductor of the CBC Winnipeg Orchestra and has made numerous international appearances.

In addition to Mr. Brott's extensive orchestral experience, he has worked with the Canadian Opera Company, Opera Hamilton, and the Edmonton Opera Company, as well as recording opera for television in the United Kingdom. He has recorded for CBC Septre-Mace and Mercury Records.

Tonight's extra players are:
JANET KUSCHAK, JACQUEY MALCOLM, cello
HAMISH GORDON, oboe; SUSAN TRETHEWEY, trombone;
JEFF MASON, percussion; GIANETTA BARIL, harp;
TIMOTHY BROWN, celeste & piano.

N.B. LOCATION OF CONCERTS

All remaining concerts in our OTP season will take place in the Concert Hall at 273 Bloor St. West, commencing at 8:15 p.m. with two exceptions: March 31 with Raffi Armenian and April 17 with Eleazar de Carvalho. These two concerts only will take place in MacMillan Theatre. We apologize for any confusion our listing in the last program may have caused.

Our Apologies...

The Case of the Missing Coma! The staff of the OTP would like to extend our apologies to LORAND FENYVES for an error that occurred in the biographical notes in his concert program on Jan. 15th. Mr. Fenyves was born in Hungary, not Israel, as the notes suggest.

OTP'S NEXT CONCERT:

FRIDAY, FEBRUARY 5, 1982, 8:15 P.M.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL
STEVEN STARYK
CONDUCTOR AND SOLOIST

Vivaldi, *Four Seasons*
Bach, *Brandenburg No. 3*
Mozart, *Eine Kleine Nachtmusik*

PROGRAMME

PICASSO SUITE

1. PARIS 1900 - A SNAPSHOT
A short parody of ragtime music.
2. BLUE PERIOD
For flute, oboe and clarinet. It could be called a kind of atonal blues.
3. CIRCUS
Music for clowns and circus people of that period in Picasso's work.
4. CUBISM
An attempt at a musical counter-part juxtaposing chordal blocks like surfaces or planes.

5. NEO - CLASSIC
*This music is w
the Stravinsky
twenties, an ac
Picasso's Neo-C
celeste solo at
the portraits b
son Paul.*

Celeste: T

6. ETCHING - The V
*A flute solo pl
to evoke the se
refinement of t
Flute: Jan*

SYMPHONY NO. 96 "THE MIRACLE"

Adagio - Allegro: Andante: Minuetto

I N T E R M I S

PAVANE POUR UNE INFANTE DEFUNTE (*Pavane for a dead*)

VARIACIONES CONCERTANTES

1. TEMA PER VIOLONCELLO ED ARPA
*Karen Henderson, cello
Gianetta Baril, harp*
2. INTERLUDIO PER CORDE
Strings
3. VARIAZIONE GIOCOSA PER FLAUTO
Dominique Soucy, flute
4. VARIAZIONE IN MODO DI SCHERZO PER CLARINETTO
Douglas Sanford, clarinet
5. VARIAZIONE DRAMMATICA PER VIOLA
Catherine Martin, viola
6. VARIAZIONE CANONICA PER OBOE E FAGOTTO
*Suzanne Lemieux, oboe
Shannon Peet, bassoon*

HARRY SOMERS

ritten somewhat in
style of the early
companionment to
lassicism. The
the end relates to
Picasso of his

imothy Brown

ollard Suite
ays a melodic line
nsuality and
he Vollard Etchings.
et Ogryzlo

8. ARCADIA - FAUN WITH FLUTE - INNOCENCE
As Picasso's work at the Grimaldi museum, it is totally without guile. The little tune is from a Spanish folk song.

9. CODETTA
A very short repeat of the opening Ragtime music.

F.J. HAYDN

- Allegretto: Finale - Vivace assai

S I O N

princess)

MAURICE RAVEL

ALBERTO GINASTERA

7. VARIAZIONE RITMICA PER TROMBA E TROMBONE
John Kargut, trumpet
Susan Trethewey, trombone
8. VARIAZIONE IN MODO MOTO PERPETUO PER VIOLINO
Atis Bankas, violin
9. VARIAZIONE PASTORALE PER CORNO
John Ramsay, horn
10. INTERLUDIO PER FIATI
Winds
11. RIPRESA DAL TEMA PER CONTRABASSO
Marilyn McKeen, bass
12. VARIAZIONE FINALE IN MODO DI RONDO PER ORCHESTRA

PICASSO SUITE: Light Music for Small Orchestra. In the spring of 1964, Somers wrote this music for a television production which traced the life and work of Picasso from the beginning of his career to the early sixties. The *Picasso Suite*, commissioned by the Saskatoon Symphony Orchestra, was composed from some of the material for that production. Although the *Picasso Suite* does not represent all of Picasso's many artistic styles, each section is a musical representation of his principal periods.

HARRY SOMERS was born in Toronto in 1925. A student of both John Weinzwieg, here in Toronto, and Milhaud in France, Somers is one of Canada's most important and versatile composers, and one of the few to have gained an international reputation. A prolific composer, he is perhaps best known for his opera *Louis Riel*, written in 1967. The winner of the Critics Award (1965), and awarded the Order of Canada (1972), Harry Somers holds honorary doctorates from the Universities of Ottawa, Toronto and York.

Haydn's *Symphony No. 96* in D major, "*The Miracle*", is one of the first of the twelve London Symphonies, works representing the summit of a consummate artistry. In 1790 Haydn was freed from his service at Esterhazy, an almost life-long association. He was immediately in demand as composer and performer and was introduced to London by the famed impresario Salomon. The symphony was premiered in the first of Haydn's concerts in London, March 11, 1791, in the prestigious Hanover Square Rooms. The work was a triumph, rousing the

audience to demand an encore of the Andante movement - an unprecedented occurrence in London. Dr. Charles Burney, the noted music historian and critic claimed that this work had an "electrical effect on all present...such a degree of enthusiasm as almost amounted to frenzy".

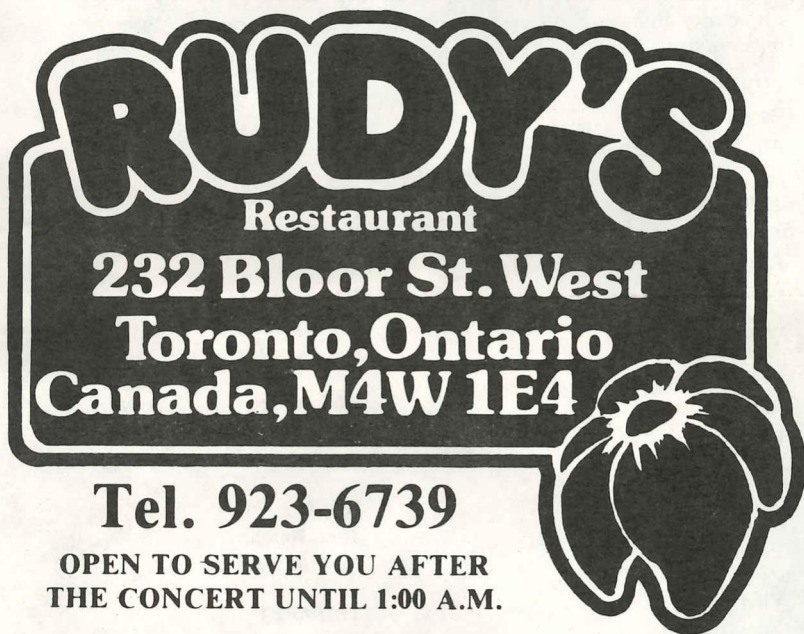
The nickname "The Miracle" results from the story of an audience, in its excitement and curiosity rushing forward to catch a glimpse of Haydn as he took his place at the harpsichord, thus vacating most of the seats. At this time a chandelier fell, crashing down into the empty seats. The fact that no one was hurt was claimed to be miraculous! The one small problem with this delightful story, as scholars have found since, is that this miracle did not occur at this performance in 1791, but rather in 1794 at a performance of Haydn's *Symphony No. 102*. For some reason, the name "The Miracle" has always been associated with *No. 96*.

Ravel's *Pavane pour une Infante defunte* was first written in 1899 for the pianoforte. Because of its instant popularity, Ravel was persuaded to orchestrate the work in 1910, since when it has been transcribed into many different versions for a variety of instruments. He treated *Pavane* much as he did his other popular composition *Bolero*. Noticing only its compositional flaws, Ravel soon disliked the work, sensing that its main forum was for the over-zealous amateur pianist. There are many popular stories attempting to explain the title, which is often mis-translated as the Pavane for a dead child. Ravel himself admitted that the title was chosen more for its "alliterative qualities" rather than any programmatic reason. However, this most beautiful work does suggest the stateliness of an old Spanish dance. *Pavane pour une Infante defunte*

was introduced to America by the composer in his 1927 American concert tour where it met with instant success.

Alberto Ginastera was born in Buenos Aires, Argentina, in 1916, and has long been a leader in the South American music scene, founding the Conservatory of Music and Scenic Arts in the Province of Buenos Aires in 1948, and remaining there as teacher, administrator and composer. The *Variaciones Concertantes* for chamber orchestra was written in 1953 as a result of a commission by the Association of the Friends of Music in Buenos Aires. The work is a set of theme and ten variations each featuring one or two instruments as soloist except for the two interludes which feature firstly the strings and secondly the winds. Ginastera describes this work as having a "subjective Argentinian character". That is, the composer achieves an Argentinian atmosphere through the use of original melodies and rhythms, rather than using pre-existing folk music. An example of this is the "symbolic chord". This chord is built out of the notes formed by the open strings of a guitar, the archetypical instrument of Argentine folk music. This chord is predominant throughout the variations and is first heard in the theme (Movement I) in the harp's first arpeggios. The *Variaciones Concertantes* were given their American premiere by Antal Dorati with the Minneapolis Symphony December 21, 1953.

*Special thanks to the staff
of the FACULTY OF MUSIC for
their help with this concert.*



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THE 1981-82 OTP CHAMBER ORCHESTRA

Listed alphabetically. All participants are Canadian citizens or permanent residents of Canada.

VIOLIN

Randy Balzer
Atis Bankas
Regina Bankas
Julie Dixon
Janet Dunsworth
Alison Eldredge
Fred Heger
Alan Horgan
Alex Hou
Yvonne Hou
Rachel King
Philip Sarabura
Carolyn Smith
James Stone
Peter Stryniak
Edna Wolteger

VIOLA

Shaun Elder
Kathleen Hogan
Laurel Howard
Catherine Jillings
Cathy Martin

VIOLONCELLO

Karen Henderson
Cora Kuyvenhover
Alice Ratzlaff
Susan Round

BASS

Marilyn McKeen
James Vivian

FLUTE

Janet Ogryzlo
Dominique Soucy

OBOE

Suzanne Lemieux
Karen Rotenberg

CLARINET

Carol Ascroft
Douglas Sanford

BASSOON

Jacqueline Martinuk
Shannon Peet

HORN

John Ramsay
Bonnie Worthen

TRUMPET

Susan Barber
John Kargut

TIMPANI

Kenneth Erskine

ROYAL CONSERVATORY OF MUSIC

Ezra Schabas, Principal
Robert Dodson, Vice-Principal

ORCHESTRAL TRAINING PROGRAM

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Jane McDonald, *Administrator*
Timothy Brown, *Musical Assistant*
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